WRUW

91.1

FALL 1989

PROGRAM GUIDE

From The Desk Of The General Manager

After much hard work by a very dedicated group of people at WRUW, we have finally completed the renovation of our record library and air studio. The increased size of our record library will give us an additional five years before we outgrow it. By that time, WRUW should have close to 80,000 albums and CDs!

This summer also featured our 9th annual Studio-A-Rama. The start of the concert was delayed for about an hour due to a short rain storm, but the weather cleared and the rest of the day was wonderful. Eight bands performed throughout the day and evening. Hopefully everyone who attended, along with those who heard the simulcast, enjoyed the show. Next year will be the 10th anniversary of Studio-A-Rama. It should be quite an event.

There are many changes in our schedule this fall. Many shows have been moved to a different time. There are also several new programs replacing others that are not returning to the air waves. I encourage everyone to look closely at the program schedule inside this Program Guide to find the shows that suit your tastes.

The College Radio Coalition (CRC) has been meeting throughout the summer to improve college radio in the Cleveland area. We are working on producing a joint program guide with all of the members of the CRC (WBWC, WCSB, WOBC, WRUW, and WUJC). This should make it easier for everyone to know what is happening on the air waves of Cleveland's college radio stations.

Finally, we have included another Listener Survey. The survey is one of the few ways that we have to find out what you, our listeners, like or dislike about WRUW. Please take a few moments to fill it out and return it to us. This is an excellent way for you to help bring WRUW into the 90's.

Paul J. Masline

General Manager

The College Radio Coalition

Brian Davis

After five years, the College Radio Coalition is again ready to make waves in Cleveland radio. The five local FM college radio stations, WBWC/88.3, WCSB/89.3, WOBC/91.5, WRUW/91.1 and WUJC/88.7 have had monthly meetings since January 1989 in order to better serve the alternative music audience and make more people aware of what college radio has to offer.

The CRC was originally formed in the spring of 1982 to improve college radio broadcasting in Cleveland. A charter was drawn up and the CRC became a legal non-profit entity. The CRC attempted a few benefit concerts and published a number of joint program guides; but as the leadership at individual stations changed, the CRC gradually died.

In the summer of 1988, the CRC regenerated with only WRUW, WCSB and occasionally WUJC as members. These first meetings were basically rap sessions for the general managers of the three stations. In January, all the stations met for the first time since 1983.

The new CRC was a forum for members to get acquainted with the operations of the other radio stations and to discuss common problems. Because there is a rapid turnover in the leadership of college stations due to graduations and collegiate obligations, the CRC was designed to provide new general managers with the experience of the other college radio stations.

The Coalition attempted to eliminate some of the overlapping programming that exists among the stations. The CRC also made a concerted effort to dispose of some of the duplicate programming that exists especially in the public affairs broadcasts.

In April 1989 the CRC put together a blues marathon at the Euclid Tavern to benefit the Free Medical Clinic. This all-day blues concert was a success for all involved and brought in a lot of money for the Free Clinic.

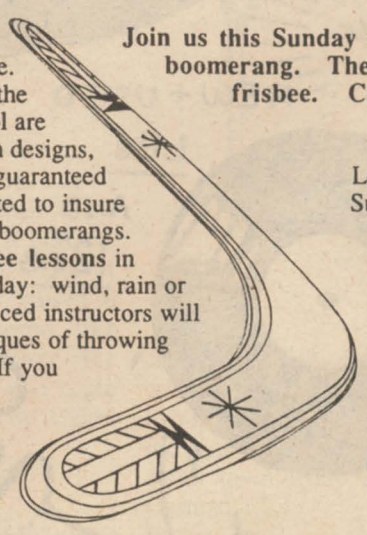
Throughout the summer, the Coalition tried to get a purpose and guidelines in writing. Some members wanted a loose confederation while others wanted a well-structured group. At this time, the Coalition exists as a loosely structured organization. This could change in the future as the member stations see fit.

Recently, the Coalition constructed a policy regarding concert promotions that will be sent to local clubs and promoters. The policy protects each station's name from being used without permission. It also makes concert promotion beneficial to both parties involved by discouraging promoters' misuse of the college radio stations. This policy will be observed by all stations. Promoters that do not abide by the policy will have to deal with the unified force of the Coalition.

The CRC has been an excellent vehicle for promoting the activities of all of the alternative stations. The 1989 WRUW Studio-A-Rama was promoted by all the college stations with the help of the Coalition. It has brought the stations together not in competition, but in the pursuit of a common goal. Nowhere else on the radio dial can the listener hear what the five college stations are programming because no other station is able to take the risks associated with being an alternative. Each station is unique, and together the five stations can completely satisfy the needs of the college radio audience.

In the future the CRC plans to produce a program guide featuring all five schedules. We are also going to try disc jockey swaps and visitations to promote the CRC. The CRC has great potential to bring some well-deserved attention to the best end of the radio dial.

Carry a small stick.



But make sure it's a good one. The boomerangs offered by the Cleveland Boomerang School are based on authentic Australian designs, hand crafted of fine woods, guaranteed never to warp, and flight tested to insure that they are genuine return boomerangs. And best of all, we offer **free lessons** in this ancient sport every Sunday: wind, rain or snow. Our team of experienced instructors will teach you all-weather techniques of throwing and catching boomerangs. (If you don't have a boomerang, we'll teach you with one of ours.)

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The Cleveland Boomerang School

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Studio - A - Rama # 9

Dateline: July 22, 1989

WRUW's 9th Annual **Studio-A-Rama** was the best ever, even despite the short rain delay at the very beginning. We extend a special thanks to the eight bands who participated: *The Bizzari Band, The Have Nots, Plain White Toast, The Vivians, Prisonshake, 2 Wide 4 Lipps, Classic Ruins* from Boston, and *Full Fathom Five* (who made a special trip from Iowa City to participate). Thanks also to all of the listeners who turned out at the Mather Memorial Courtyard for the event. Watch for information about next year's 10th Anniversary **Studio-A-Rama**!

Photos by Rich Skellen and Ron Kretsch.

(more on page 11)

Full Fathom Fi...

Why Do We Do It

Kevin Fernandez Shurtluff

What is college radio for the individual programmers at WRUW? After 22 years it seems like an institution but we are still in a somewhat precarious position. On the big scale, we're just one of the national "network" of college radio stations, and one quarter of the Greater Cleveland bunch sharing the air waves below 92 with WBWC, WUJC, and WCSB.

WRUW represents Case Western Reserve University and is a student activity set up and sponsored by the university as an outlet for students and as a service to both the campus and the many communities that we reach. We are more than happy that WRUW came about; we'll always share our lunch snacks with the university heads who have allowed us to exist and have continued to support us because they see the many positive vibes we can and do create.

From their hands, we are thrust into your ears, and with a turn of the knob, you become the second half of the equation. We're coming through the speaker; you're wondering what it is. It's not time to hang us up like a painting or step across us like a flower bed. Our goal is to give you an alternative to commercial radio. For us, beaming out music and information is not done to create a nice, controlled package of stock programming but to create a line of communication between the listener and the programmer with adventurous music. This link we strive to make directly channels the varying charged impulses we emit as we plan each show. But here we notice radio's cold face of unilateral communication. However, WRUW does not strive to be a one way street.

The most important factor for WRUW with respect to the listener is that inasmuch as WRUW spiritually banks on your listenership, we, the individual programmers, are sustained week to week by your input as a result of how and what we program. From show to show, it is important to us that you enjoy WRUW along with us. Calling in requests, competing for ticket giveaways, calling for information about what we are programming and telling us how you like it is just as important to the programmer as your attending Studio-A-Rama, writing to the station staff, and contributing to the annual telethon to WRUW as a whole. Try as we may, we cannot feel completely good or bad about what we beam out to you unless you tell us.

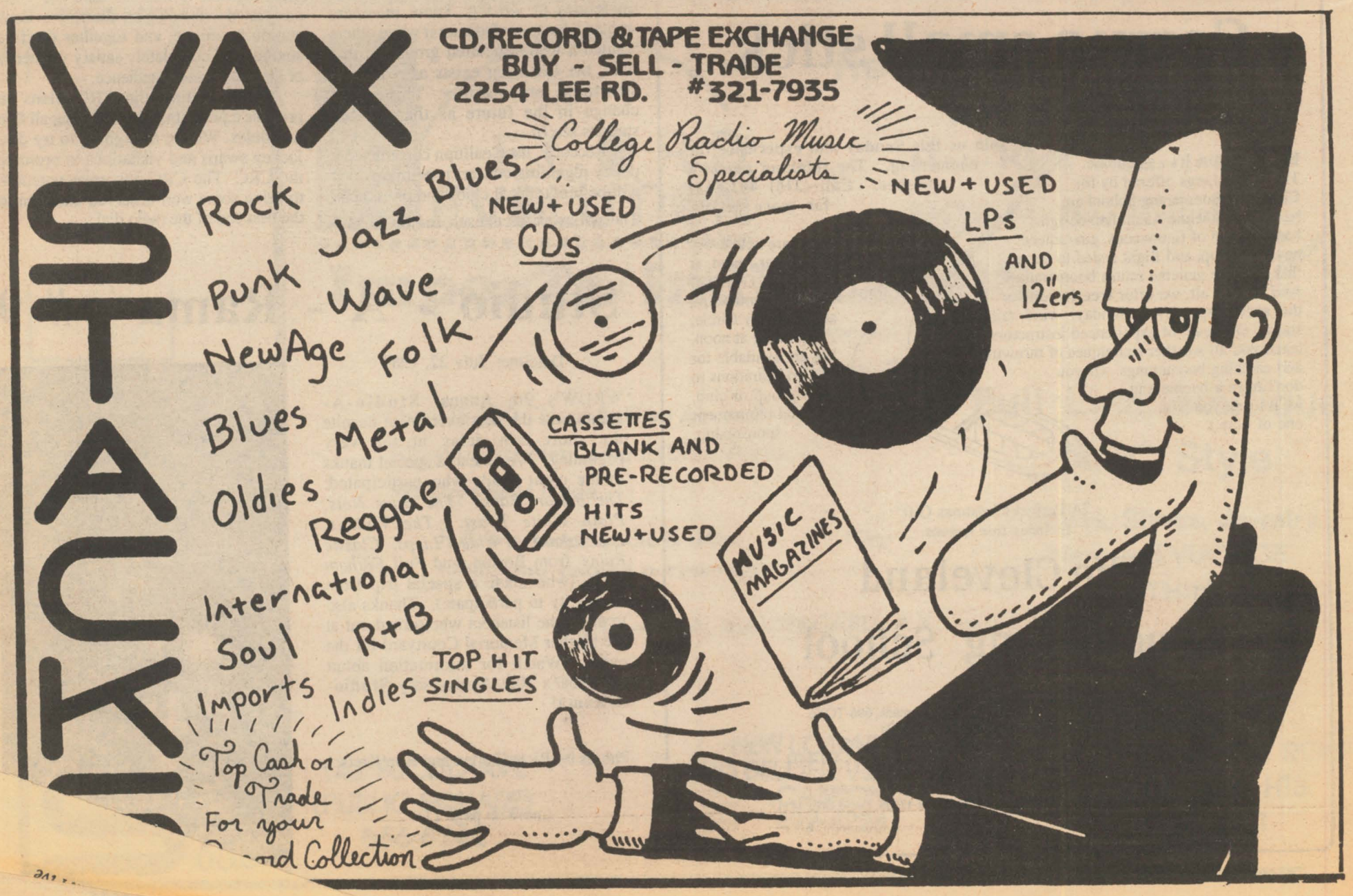
The programmers at WRUW find the station a sort of creative paradise where commercial concerns don't apply and where monetary success is transformed into listener satisfaction. Much to our pleasure, we do not use pre-programmed playlists at WRUW. This allows us complete freedom in selecting what we think is good entertainment for airplay in a time when college radio is progressively becoming a formatted arena for selected alternative music. This is precisely what we work to avoid, especially now as the ugly vision of our antithetical enemy, Top 40, moves to place its mangy paws on our record bins. Our banner reads: "A full spectrum of music on one frequency". And so, happily, it is.

Because WRUW was created to provide this, you have come to expect a certain level of musical adventurousness from us. This expectation is something we do not take lightly. We start off as trainees, learning about the station's production and technical resources (and a pretty darn big record and CD library). When we become programmers, we are expected to synthesize something of worth for the listener on a weekly basis. You'll hear programmers gaining proficiency in this process as they continue to absorb the station and get a good feeling for what is "good" to program. This feeling is a rewarding one for each one of us, and one of success for the station. The gratification of doing a good show has kept the likes of Wade Tolleson, Joe Riznar, Mom, Larry Collins, Bill Anderson, Ann Weatherhead, and Cousin Dave Wilson with the station for over ten years.

You can look at each programmer as a tour guide from a different world. Every week each guide takes you through different genres and hybrids of music in order to present you his or her separate "point of interest". This is the same for music, public affairs, comedy, and spoken forums. Each hopes that in doing so, obscure and enjoyable doors of entertainment are opened for you. With it, you can find the music you groove to in local record stores, find out about concerts and local happenings, and direct yourself to groups and activities of interest.

Within the air studio you will find programmers beating different paths to your ears. Some present a tight and concise show which relies on a crisp, professional approach to the air waves. Others base their shows on longer or shorter sets which allow for varying amounts of music and talk. Others stress the use of the studio as an instrument in itself fusing many elements into one signal. Some rely primarily on the microphone to provide information or bring guests to the air waves.

With this generalization of who is bringing what to you, you may find it difficult to listen to all types of music offered at once. Good. Wide variety is one of the things that makes radio rewarding for us. Consequently, you have this Program Guide to consult. Read through the program descriptions to search out what you may enjoy. The litmus test is, of course, listening. We're less expensive than a Big Mac and have much more flavor. By all means don't keep your thoughts a secret. Send them to us and you will hear them come back to you through the speakers.



Radio Drama Lives!

David Caban

Your ears can take you to a lot of places - especially when you listen to *RadioVisions* on WRUW on Fridays at 7pm. They can put you in the mind of a young woman weighing the pros and cons of having an abortion or in the middle of a baby boomer's attempts to grow up. They can take you into the future for a glimpse at future psychoanalysis techniques or into the past for the story behind the story of a small town prankster. You will be able to visit all of these places by listening to the contemporary radio theater of *RadioVisions*.

Unlike old, live low-tech drama like *The Green Hornet, Lights Out, Portia Faces Life* and *The Mercury Theater*, *RadioVisions* is new, pre-produced theater of the modern recording studio. Digital effects and multi-layered sound help evoke that "you-are-there" feeling for which radio drama is so well known.

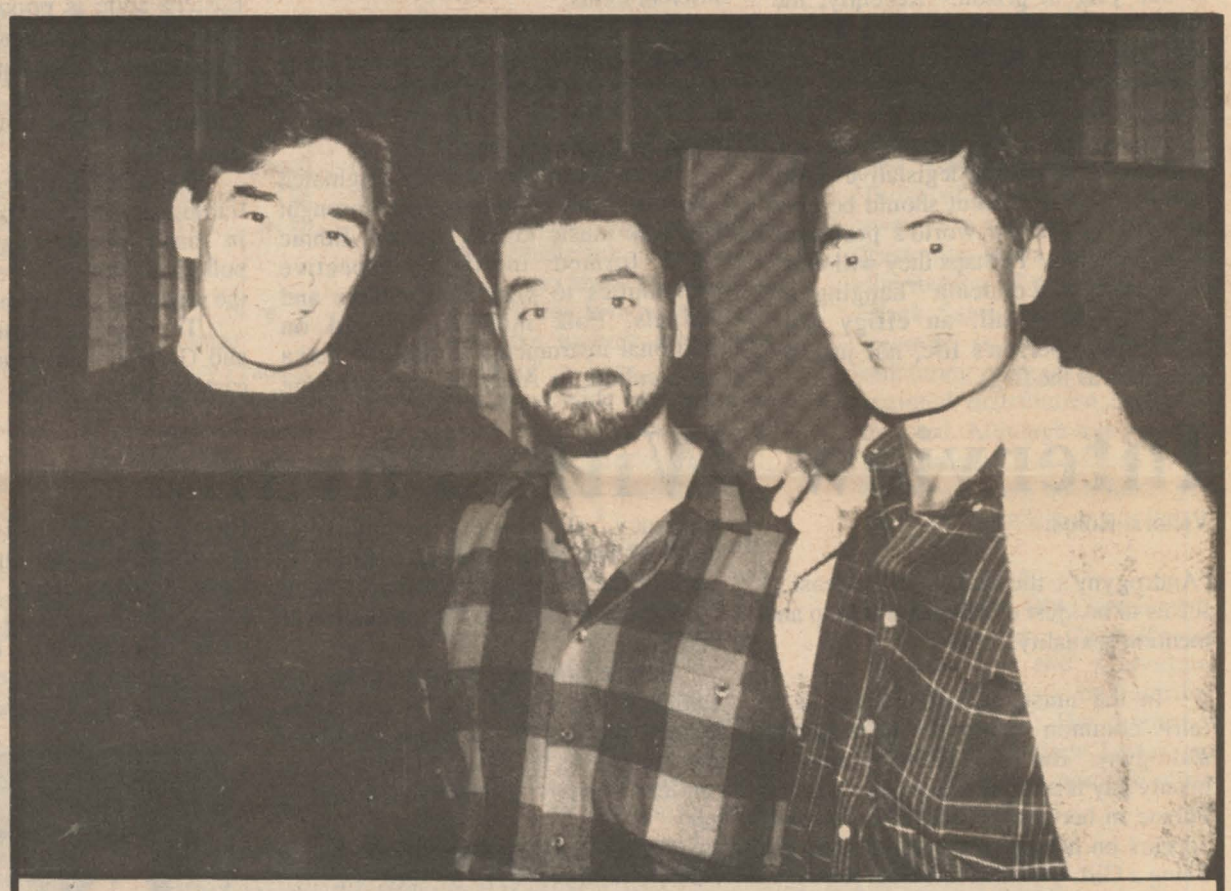
About a year ago, when the Pacifica Program Service at KPFK-FM in California made the call for drama to include in a radio theater series, over 150 submissions poured in from all over the United States. Bill Thomas, Director of the Pacifica Program Service, and his assistant, Lucinda Wong, listened to all of the submissions and paid close attention to the quality of acting, writing, and production of each. They also considered how each piece would work on a non-commercial radio station. There were a lot of easily eliminated pieces, but when it finally came down to the last out, there was more than enough good material for them to make a strong 13-hour series.

WRUW will be airing eight of those thirteen hours, including the works by Jay Allison, a winner of most of the major awards in the radio industry; writer and composer Jesse Boggs, who has been featured on many National Public Radio Programs; David Ossman, formerly of *The Firesign Theater*; actors Richard Dreyfuss, Robert Ito, Brock Peters and George Takei; Tom Lopez of ZBS Media; and many others.

The *RadioVisions* series is a continuation of WRUW's tradition of drama-like entertainment on Friday nights. Over the past five years, the station has aired comedy from *The Panther Program*, episodes of *The Firesign Theater*, all of the Jack Flanders adventures from ZBS Media and most recently, dramatic adaptations of literature from *The Mind's Eye* series, courtesy of the Longhorn Radio Network.

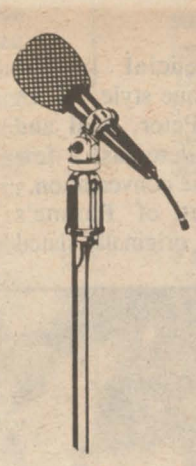
Tune in for *RadioVisions* this Fall. It's 16 weeks of original drama by some of the best writers, producers and actors working in radio theater today. The series airs Friday nights from 7pm to 7:30pm. Don't miss the opportunity to experience radio at its best!

RadioVisions Program Descriptions



(L-R) Robert Ito, actor; Norman Jayo, producer; and George Takei, actor, from "The Last Game Show", a science fiction story about nuclear technology & society. Airing on *RadioVisions* for four Fridays: December 22 and 29, 1989, and January 5 and 12, 1990, at 7pm.

Here is a summary of each *RadioVisions* program for the Fall of 1989. Join us on Friday nights from 7pm-7:30pm for:



Old Lady Shoes
(Oct. 13)
We are thrust into the middle of a tense mother/daughter conflict in an African-American family and learn the importance of a grandmother's love. Recorded at the Midwest Radio Theater Workshop in Columbia, Missouri.

O-Boy-O-Boy-O
(Oct. 20)
It's the future and social workers don't counsel their clients. They "edit" their personalities. One of these editors, O'Boyo, starts leaving people more of their personalities than he is supposed to and sets them up to become like characters in a story. When the personalities start to unravel, you begin to wonder who has been edited by whom.

Death of Ruth Tuck
(Oct. 27)
This is an investigation into how we handle death. So real you'll swear it's a news documentary.

By His Bootstraps
(two parts: Nov. 3 and Nov. 10)
Richard Dreyfuss talks to himself in this play about the potential paradoxes inherent in time travel. His character's "older selves" keep coming back to help the younger version make his way to a happy and comfortable life. Clever plot and fun action.

Haircut
(Nov. 17)
The barbershop gang sees their deceased pal as an innocent jokester who occasionally got carried away. But their anecdotes slowly reveal the outline of a tale of cruelty and revenge that marred two lives and left the jokester dead. Feel the passion under the amiable surface of small town life. Produced by David Ossman.

Inland Ice
(Nov. 24)
A dead man's spirit haunts the man who abandoned him while part of a team exploring Greenland.

Baby Boom
(Dec. 1)
An amusing combination of songs and scenes that carry us through the story of the boomer generation.

The Underseen World of Claude Jateau: The River of Angels
(Dec. 8)
A brilliant satire of long-running Jacques Cousteau documentaries by the *Slight of Mind* comedy group. Claude Jateau and a group of scientists and friends, explore the freeways of Los Angeles and examine the "nomads" who travel them. The also manage to capture and tag a "Fading Film Star."

Nightvoices/Insomnia
(Dec. 15)
All of us sleep, which means that all of us know the tissue-thin membrane between waking and unconsciousness. This is the time evoked by **Nightvoices.**

The Last Game Show
(four parts: Dec. 22 and 29, 1989 and January 5 and 12, 1990)
This drama takes us to the year 2045, one hundred years after the atomic bomb was dropped on Hiroshima. The "caste" society is ruled by a powerful corporate-sponsored government. The only relief for passive citizens is to literally plug their minds into a computer and become addicted to escapist programs, including holographic game shows. Radio pirates urge people to unhook and fight for a better life. This national premiere stars George Takei, Robert Ito, Brock Peters, Mako and Danny Valdez.

Join us Friday nights at 7pm for *RadioVisions* !

No Legislation Without Proper Direction

John Hall

Sound familiar? Perhaps if the last word was replaced with "representation"? (Patrick Henry uttered this cry for colonial revolution in 1776.) "No Legislation Without Proper Direction" is far from a cry for revolution; it is simply an appeal to the legislators of this country to wake up and do their job. Let us consider what has been happening recently in our country . The homeless and hungry wander in the streets. The federal public debt grew to about 2.5 trillion dollars. And about five per cent of Americans remain unemployed. During this time, the lawmakers at Capitol Hill were hard at work - but just exactly what were they working hard at?

Back in 1984 Greg Johnson burned the American flag outside the Republican National Convention in Dallas. Texan courts sentenced Johnson to one year in prison. Recently, the Supreme Court ruled in favor of Johnson under the protection of the First Amendment. In response to this decision, the Senate passed a resolution expressing "profound disappointment". With such astounding legislative effort as this, the government should be able to solve all of the world's problems within seconds. Perhaps they will even have time to condemn "hanging in effigy". After all, an effigy doll represents a person's life, not just an ideal such as the flag.

Andreas Serrano is an artist who created a work called "Piss Christ" with financial support from the National Endowment for the Arts (NEA). "Piss Christ" is a photograph of a plastic crucifix swimming in urine. When Congressmen found out about Serrano's federally funded photograph, all hell broke loose on Capitol Hill. Congressmen ranted and raved for days that public funds should not support such secular filth. If only the lawmakers would get that riled up about the national debt.

The point of this article is not to raise support for legislation for either side of these issues. The point is that the lawmakers of this country have more pressing problems to consider than flag burning and the difference between art and filth.

Polka Styles

Gary Rozak

America holds many ethnic groups that embrace polka music. Each plays their own unique style. The major styles are Bohemian, German, Polish and Slovenian. Other bands also play polka in their repertoire as do many wedding combos. A common belief that all polkas sound alike can easily be disproven by listening to bands of different nationalities play the polka. Here is some basic information about polka and its different forms.

Polkas are written in the 2/4 time signature and are falsely accused of being "oom pah pah" music which is in 3/4 time. Waltzes and obereks (pronounced o bed' ik) are in 3/4 time.

Polka music in America originated from European immigrants who brought their folk music to this country. Ethnic bands formed in their respective communities to play at weddings and festivals. Folk melodies played on traditional instruments started the polka music culture in America. Some of the polka music styles evolved under the American influence while other styles retained the flavor of the Old World.

Polish and Slovenian polkas have changed the most. These styles are not found in Europe. Bands incorporated new instruments and jazzed up the folk tunes. The bass fiddle has been replaced by the electric bass guitar or bass keyboard. Slovenian bands added a banjo which is the trademark of its type.

Two forms of Polish polka styles emerged: Eastern and Chicago. The Eastern style is popular on the eastern seaboard and features a big band sound with a fast polka tempo. The Chicago style is played in a slower tempo featuring a strong trumpet section and a concertina.

German and Bohemian bands remain traditional. The tuba plays the bass notes in many of these groups. Bohemian polkas are slower and more accented with the tuba than the German styles.

Tex-Mex has roots tied to Bohemian and German immigrants who settled in eastern Texas during the middle of the 19th century. These polkas feature the guitar and Spanish vocals.

The newest entrant in the polka field is the new wave polka. Bands like Rotondi and Brave Combo are blazing the trail for this style. The ethnic sound is gone but the polka beat remains. These bands cross ethnic lines and may be part of the pop music culture someday. The appeal of this hybrid style is lost on the traditionalists.

Now you have an awareness of polka styles and know that all polkas do not sound the same. More information about polka events in the Cleveland area is available if you join the Cleveland Polka Association (361-0555). A national source for all types of polka music is the *Polka Journal* (P.O. Box 57 St. Charles, Michigan 48655).

Interview With Phranc

Victoria Korosi

"Androgyny's the ticket, or at least it seems to be...just don't wear a flattop and mention sexuality."

In the music industry today it is fairly common to present an image of androgyny. But to be androgynous and openly gay is another matter, or so states Phranc in her song "Folksinger," which appears on her current release "I Enjoy Being a Girl."

"I have always felt very positive about my sexuality," emphasized Phranc during a recent interview. She went on to attribute her confidence in life and in her music to a supportive environment while growing up, which included her two grandmothers, Myriam and Esther, to whom she dedicated her latest album. "My grandmothers were a major force in my life. They're people who stick up for you when nobody else does."

"I've got her fishing jacket and her recipes, but she can't be with me...Myriam and Esther...live inside of me."

Of all the recent "commercial" successes on the ever-growing list of women musicians, Phranc is certainly a stand-out. She feels that the record labels continue to perpetuate an unspoken competition between men and women in the music industry, and pointed out that only a handful of women have been lucky enough to receive breaks in the business.

On her album, Phranc addresses a variety of issues. In "The Ballad of Ted and Lucy," she laments the unjustified death of two polar bears in a Brooklyn zoo. In the song "Individuality," Phranc encourages listeners to take pride in who they are.

Phranc does not hesitate to let her audience know that she is a lesbian. Instead she employs a sense of humor and honesty to let others know that one can lead a happy, productive life and be gay.

"There are very few examples of women publicly out, to look up to," commented Phranc, and attributed this fact to the on-going universal oppression of women to remain second class citizens.

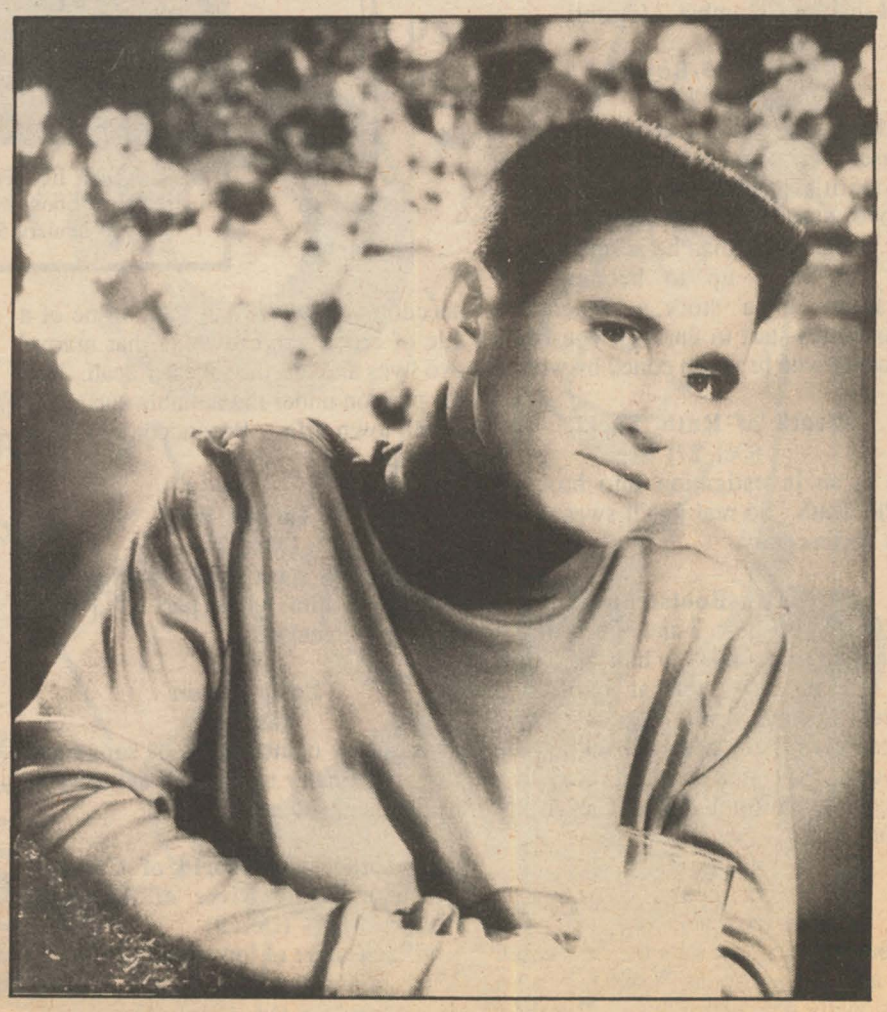
Phranc's decision to cover the Rogers and Hammerstein standard "I Enjoy Being a Girl" occurred for several reasons. "When I was growing up I hated being a girl," said Phranc. She continued to discuss the restraints she felt were placed on her just because she was a female.

As a child behavior and appearance were regulated to being the perfect little girl. Only now does Phranc feel that she can say, act, and look exactly as she desires without hesitation. Throughout the album "I Enjoy Being a Girl," she encourages others to do the same.

When asked about the success of "Folksinger," (released over four years ago) and the current album on the college airwaves, Phranc admitted that she never listened to college radio before the release of her first album.

Residing in the Los Angeles area, Phranc's a.m. car radio was her sole means of listening to music for a time. As a result, top 40 country and oldies formats were influencial in the development of her unique style. K. D. Lang, George Jones, Peter, Paul and Mary, and the Pixies were just a few names that came up in the conversation.

The postponement of Phranc's appearance in Cleveland, originally slated for September 10, occurred due to a schedule conflict with her opening for the Pogues nationally. She is, however, hoping to return to the Cleveland area sometime in November or possibly at the beginning of the new year for a solo performance.



Bored People Seeking New Jazz

Steve Hunder

The last time I wrote an article for the program guide I was bemoaning the state of most recorded jazz coming from this country. It was a musty mess for the most part, consisting of old standards and tributes to composers and musicians from the past. For a music that is supposed to thrive on inventiveness and originality, the vast majority of it being recorded in this country is quite bland.

In order to help end this endless stream of nostalgic jazz coming from America, I have decided to form Bored People Seeking New Jazz, or BPSNJ for short. (If you are also tired of hearing continuing homages to classic jazz when there is plenty of original jazz out there, consider yourself a member.) BPSNJ does realize that jazz would not have evolved without the major contributions of such greats as Armstrong, Ellington, and Parker; however, the group's main purpose is to help support and discover new composers and musicians looking to stretch the current boundaries of jazz music.

BPSNJ believes that there is a depressing catch-22 concerning new jazz that has developed over the years. Since most major record labels in this country have made the attitude that jazz music which differs stylistically or compositionally from anything in the past is unmarketable, the only way for musicians to survive is to record music that fits this conservative attitude. It seems as though more and more musicians recording in this country are retreating from the creative highlands and are producing more and more inert jazz that won't frighten (or excite) the listener. (And if creative jazz is not exposed to the public, how is an audience going to appreciate and enjoy new ideas and directions like they did the first 40 or 50 years jazz was around?)

The jazz listener then remains caught in the endless flow of unimaginative jazz which record companies and musicians seem fit to produce. Most jazz radio stations do not help matters either by being afraid to take chances on unknown artists on unknown labels. The only place where these chances are being taken is on college radio. BPSNJ hopes that record companies, musicians, and radio stations in this country will eventually come to their senses, quit screwing around with nostalgic jazz, and stop hindering the evolution of jazz into the 90's.

BPSNJ is saddened to report that this problem has not changed much in the last year. There are some greatly adventurous jazz musicians around who still record in this country, but most of them record for small record labels that are not widely distributed. If it weren't for such organizations as the New Music Distribution Service, stations like WRUW would not even be aware of these artists.

A great majority of new American jazz musicians dedicated to creative ideas record and tour extensively outside this country. Examples abound which demonstrate that if shown and given the option to buy new sounds, jazz listeners will actually support new approaches to jazz. Marilyn Crispell's "Gaia" (Leo Records) sold out its first printing in Europe in only one month; Tim Berne's "Sanctified Dreams" (CBS) was one of Columbia's best sellers in 1988 here and abroad despite not being marketed by Columbia at all due to its adventurous approach; and Cecil Taylor's "Live in Bologna" (Leo Records) was considered the top jazz album of 1988 by many European critics. These and other musicians like them keep BPSNJ from giving up hope altogether.

Hopefully, BPSNJ will be able to report some progress over the next year, but it will take some effort by one of the groups continuing the endless loop of nostalgic jazz to initiate progress. BPSNJ will continue the search for innovative jazz, and will keep hoping it doesn't take another 50 years to realize what great new musicians and composers may already be around.

Minimum Tonic

Don Sebian

* **Claude Tissendier / Saxomania Featuring Benny Carter** (IDA)
Carter (who is now 80) teams up with a European orchestra in the January 1988 studio sessions. The results show an amazing amount of punch and vitality. Enjoyable all the way through.

* Horace Silver. **Cape Verdean Blues** (Blue Note)
A recent re-issue of one of Horace's best. Although all of the compositions are very good, the moderate and slow paced tunes are the real treasures. The extended lengths help immensely.

* Don Pullen. **New Beginnings** (Blue Note)
A trio release with Gary Peacock and Tony Williams. Pullen displays a wide range of styles here - most come off successfully. Strategic entries include *Jana's Delight* (from the Tri-C Jazz Fest performance) and a concise version of the unrelenting *Warriors*. Great drumming from Williams.

* **Live from the Knitting Factory, New York City Volume One** (A&M)
A sampler from NYC's jazz/improvised music club. Selections by Curlew and the Jazz Passengers are worth the price of admission. Includes much more. *Bring Curlew to Cleveland!*

* The President. **Bring Yr Camera** (Elektra Musician)
Bobby Previte, Wayne Horvitz, Elliot *et al* whirl and spin us through nine guitar and synthesizer infested excursions. Some jazz, some rock - definitely electric. A nice combination of dabbling and drive. If you like this, check out **Popular Science** by Kaiser and Kuriokhin.

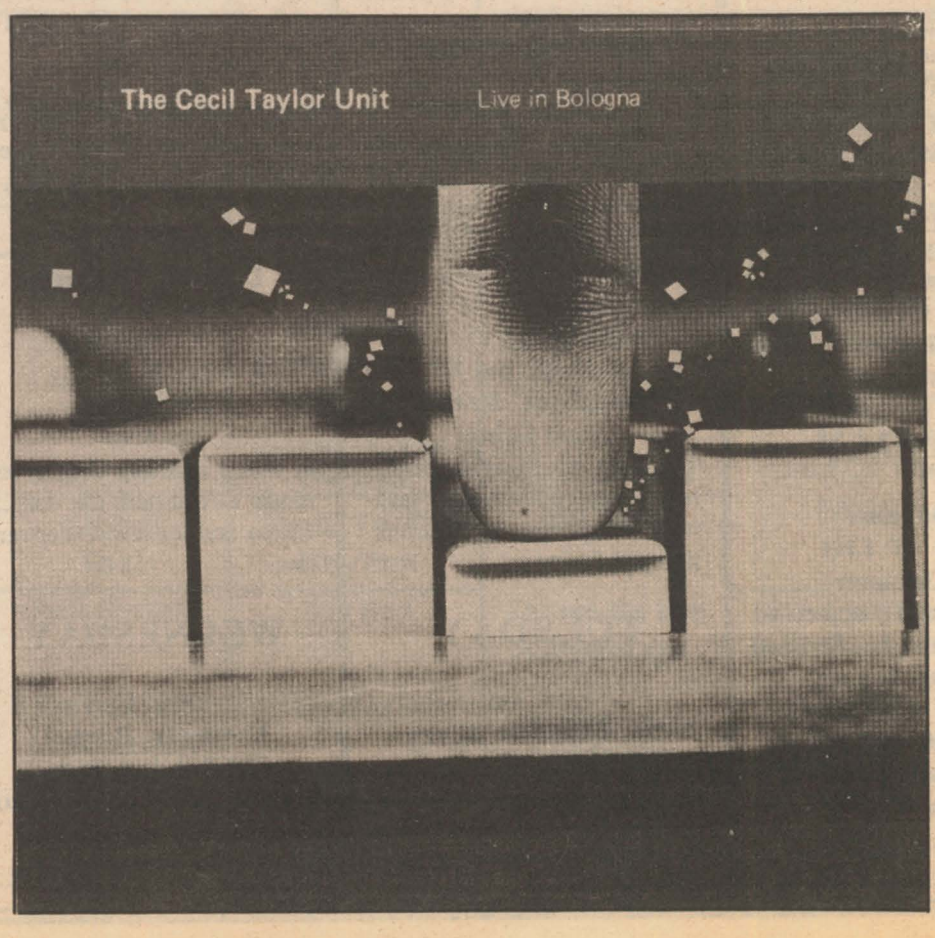
* John Zorn. **Spy vs. Spy** (Elektra Musician)
No two ways about it - hardcore Ornette. If you love hardcore but would like to hear alto saxes instead of guitars, you have found home. Side two, however is good news for those of us less inclined to sonic assault. Definitely room clearing music.

* Bobby Bradford/John Carter Quintet. **Comin' On** (Hat Art)
This release (available on CD only) is one of the strongest jazz releases of the year. Three of the five compositions follow an Ornette -ish approach in terms of structure and sound. One piece is pure romance. The last section powers itself across an aural landscape colliding with the rhythms and tones it encounters. These gentlemen will someday get the recognition they deserve. Carter has been a bit more visible through his work on Gramavision.

* Steve Lacy Four. **Morning Joy** (Hat Art)
Lacy in a straight quartet setting, no singing. Six tunes: four Lacy's, two Monk's. A one-nighter recorded live at the Sunset Club in Paris. Uncompromising.

The Labels.
Those of you who have been away for a while are in for some frustrating news. The domestic distribution of new releases on Black Saint/Soul Note or Red Records is going through a redefining process. At this time, regional distribution has been dropped. Although it is assumed that someone will pick them up, no moves have been made yet. Have any friends going to Italy?

The Concert.
The Northeast Ohio Jazz Society is bringing the Cecil Taylor Quartet to the Cleveland Institute of Music on Saturday, December 9th. The quartet is scheduled to include Taylor, one bassist and two percussionists. Thank you NOJS!



FALL PROGRAM DESCRIPTIONS

SUNDAY

2:00 am
Atomically Correct
Mom

6:00 am
Flumen Musae Novae
Steve Lin

9:00 am
Something Classical
Paul Masline
Classical music from Bach to Bloch, and everything in between. (The program will be dedicated to opera the first Sunday of the month.)

2:00 pm
White Boys Lost In The Blues
Chuck & Eric
Blues from the Mississippi delta to Chicago's west side. New blues, old blues, all kinds of blues.

4:30 pm
Wax Museum
Dave Brown

7:00 pm
Definitely Downtown
Don Sebian
Jazz for early Sunday evening, featuring bebop, hard bop, and post bop, along with tangential excursions into blues, big band, and avant-garde

9:00 pm
The Rhythm Method
Chris Hagen
Anti-depressant pop music from the right hemisphere.

11:30 pm
Two-Brained Stegosaurus Drive-Inn
Randy Woodling
Wouldn't it be nice if all the commercial FM stations in America weren't told exactly what to play by consulting companies in New York and L.A.? This show is an anti-emetic for classic rock. Enjoy it while it lasts.

MONDAY

2:00 am
Pieces of Lint
Dan Thompson
Things small and unapprecited must sometimes be cherished simply for what they are.

5:00 am
Unsatisfied Appetite
Kevin Brisson

7:00 am
Pinheads On The Move
Lawrence Kren
Stuck in Traffic? Late? Cut off? Honked at? Flipped off? Put it all in perspective. Tune on down... No yak... Cool music... C'mon, exercise those flabby ears!

9:00 am
Polka Changed My Life Today
Gary Rozak
Mostly Chicago style polka music with a mix of other polka styles, Tex Mex, Cajun 2-Steps, Celtic Jigs, And all fast folk dance music.

11:30 am
Go Into A Closet And Suck Eggs
Ronk Ougar Mellencamp
Noise rock, industrial, experimental, pop and the ultimate squirmy. Freud was stupid. He was a coke addict who thought his mother wanted his doink, so who're ya gonna trust? Him or me? Listen for theme shows, my friend.

2:00 pm
There's A Riot Goin' On!
John Meadows

5:00 pm
Pursuit Of The Killer Wail
April Swieconek
Bebop, Rebop, Oobop-Shbam (mostly Shbam).

7:30 pm
Annie's Blues Show
Annie
Nothing but the blues.

10:00 pm
Relative Theories
Bev
Everything is Relative--so devise and Theorize your own. Electronic Ecstasy with Synthetic Sounds.

11:00 pm
Naugahyde Reality
Dennis Sichner
The best of straight-ahead, bebop and mainstream jazz with temporary excursions into jazz fusion

TUESDAY

2:00 am
The Unknown Given
Damon
Audacity with tenure. Earnest nonsense. Conforming to uniqueness. Flying off the handle at oblique angles. Irreverent irrelevancies. Ignore it, it's just another reality.

5:00 am
Bald Chicks In Bikinis
Vicki Korosi

7:00 am
Difficult Listening Hour
Ken
Early electronic music,dark ambience, scary industrial noise, and occasional found objects. "It's a crazy world and I'm a happy guy."

9:00 am
Paisley Mohawks
John Hall
It still only takes three chords but extra ones are fun to throw in. Or "for the fashion punk in everyone.

11:30 am
The Law Of Fives
Francis Uy
Follow (or lead, who can say?) Eris into the future. Be prepared for new dance, Wax Trax!, and strange attractors. Recommended reading: Shea & Wilson's Illuminatus, Malaclypse Jr.'s Principia, Gleick's Chaos, and Dr.Suess' Cat in the Hat.

2:00 pm
Straight To The Head
Prince
Playing the latest and greatest in reggae-soca from Kingston to Jamaica.

5:00 pm
In Search of My Lost Soul
Cushmere
Rap, funk, old R&B, and anything else that's either been lost, forgotten, or ripped off.

7:30 pm
Cultural Baggage
Edie Vargo

11:00 pm
The Thang
Dor Koch
A blood curdling display of music to entertain the dead... Listen and let it sero-convert you.

WEDNESDAY

2:00 am
Untimely Ripped
The Evil-Anti Marty
Music to come alive to whether you want to or not.

5:00 am
Elementary Pretentions
Ben Taggart
New-Romantiknoize-Type-Poprocks of the post-ancient variety with occasional forays towards antiquity.

7:00 am
Music Of Changes
David Ernst
It used to be that one note was more important than all the others in a piece of music. All the notes worked to make this note feel more important. It doesn't have to be! Classical, Jazz, and Rock musicians have all discovered that sounds can exist freely.

9:00 am
Big Mushroom Cloud In My Backyard
Eric Meyer
If you're looking for coherency, this is the wrong show to listen to. Psychedelia, hardcore technobeat, screamin' guitars, comedy and etheric stuff will be heard along with special cuts selected for no discernable reason whatsoever. -"Ya gotta know what it is to know what it is."

11:30 am
Lost In Syntax
Diana Plumer
Cool Twentieth century music with local emphasis.

2:00 pm
Schizoid Rabbits Throwing Large Objects
Mike Reilly

5:00 pm
The Goosepimple Express
Kevin Fernandez Shurtluff
The Express has pulled into drivetime, and we'll continue to run the musical bases of variety on a scale upbeat enough to match your post 5-cup malaise. The show will contain occassional oddities and specials to spoil your meal; and, as always, take part.

7:30 pm
Nuclear Ecstasy
Sue Jaconetta
Tune in Wednesday evenings for nu music that will send your nuclei into fits of ecstasy.

11:00 pm
Ferocious Melbatoast
Rich Skellen

THURSDAY

2:00 am
Relatively Relevant
Stanley Shmia
Punk, politics, safe sex, socialism, peace, work, freedom, new wave, new music, progressive, retro-active, anarchy, fallacy, love, thought.. LISTEN and LEARN

5:00 am
Rainbow Soup
Dave Martin
The tastiest cuts of some handpicked new releases mixed with a blend of 70's space rock, new age, heavenly, ethereal and uplifting sounds, with a few surprises thrown in for spice. Delicious! Even for breakfast.

7:00 am
Jones Is Dead
Jen Len

9:00 am
Backwards Dyslexia
neB
A somewhat unique, mostly psychedelic, and definitely uncoherent view of the universe. "The Truth is the only thing which no one will believe." -George Bernard Shaw.

11:30 am
The Liberation Of Aunt Jemima
Monika
Unshackled New Music. Various Wim Myn's Voices. World Ethno-Beat. TechnoAcidHoney

2:00 pm
Sonic Hell
Bjoern
Do you suck? Running and hunting and slashing and crushing and searching and raping and shooting and thrashing and smashing and burning, destroying and killing and bleeding and pleading then death. Scrock rock, fully erect.

2:00 pm
At The Mercy Of Events
Catherine Butler
Leave yourself at the mercy of events and tune into this show.

7:30 pm
When the Roses Bloom Again
Cuzin' Dave and Dan Wilson

FALL 89 WRUW-FM 91.1 368-2208

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
2	Mom **Atomically Correct**	Dan Thompson **Pieces of Lint** Fuzzy	Damon **The Unknown Given** Movement Thru Space And Time	The Evil Anti-Marty **Untimely Ripped** Z-Tonal	Stanley Shmia **Relatively Relevant** Punk & Politics	Chuck Nicklow **L.S. Drive** Dose of Pain	Neal **Dare Waves**	2
3								3
4								4
5	Entropy In Its Own Place	Kevin Brisson **Unsatisfied Appetite** What Do You Rave	Vicki Korosi **Bald Chicks In Bikinis** New New New	Ben Taggart **Elementary Pretentions**	Dave Martin **Rainbow Soup** Delicious	JAR **1001 Screaming Bananas** Progressive	Free Electrons	5
6	Steve Lin						Wade	6
7	**Flumen Musae Novae**	Lawrence Kren **Pinheads On The Move**	Ken **Difficult Listening Hour** Dark	David Ernst **Music Of Changes** Atonal	Jen Len **Jones Is Dead** Random	Martin J. Drabik **N** No Wave	**diversified, inc.**	7
8	Dark-Freeform							8
9	Paul Masline **Something Classical**	Gary Rozak **Polka Changed My Life Today** Polka & 2-Steps	John Hall **Paisley Mohawks** Punk/Psychedelic	Eric Meyer **Big Mushroom Cloud In My Backyard** Normal Is Boring	neB **Backwards Dyslexia** Schmorblegleebitz	Julia Coté **Wake Up or Die Right** Bhang Juice	Freeform	9
10							**Finnegan's Wake**	10
11	Classical	PA Potpourri	Cambridge Forum	Voices of our World	Bumbly Pool	BBC Science Mag-	Cousin Jimmie Wilson	11
N	David Caban **Sunday Matinee**	Ronk Ougar Mellencamp **Go Into A Closet And Suck Eggs** Roller Derby And Spleentones	Francis Uy **The Law of Fives**	Diana Plumer **Lost in Syntax**	Monika **The Liberation Of Aunt Jemima**	Frank Vento **Twist and Crawl**	**Roll Away the Dew**	N
1	Musicals	New/Discordian	Listen To My Show	Modern Stickiness	Limited Access	Country/Folk		1
2	Chuck and Eric **White Boys Lost In the Blues** Blue	John Meadows **There's A Riot Going On** F.U.N.K.	Prince **Straight to the Head** Reggae	Mike Reilly **Schizoid Rabbits Throwing Large Objects** Civil Disobedience	Bjoern **Sonic Hell** Metal	Melissa **Scratch Your Brain** Thrash-o-matic Hardcore	**Live From Cleveland**	2
3							Rich Lowe **Night of the Living Dread** Reggae	3
4					Catherine Butler **At The Mercy Of Events** misc. musics			4
5	Dave Brown **Wax Museum**	April Swieconek **Pursuit Of The Killer Wail** Nasty Jazz	Cushmere **In Search of My Lost Soul** ... for the ghetto in you	Kevin Shurtluff **The Goosepimple Express** Upbeat Freeform	**The Greg Holtz Show**	Larry Collins **I Don't Know**	Scott Larson **That's How I Escaped My Certain Fate** Psychotronic	5
6	50's/60's R&R B&B							6
7	Don Sebian **Definitely Downtown** Jazz	Just Chillin'	Consider Alternatives	Gaywaves	Georgetown Univers-	Radio Visions	Harold Henderson **Lost in Thought and Tobacco** Unpleasant	7
8		Annie **Annie's Blues Show** Nothing But the Blues	Edie Vargo **Cultural Baggage**	Sue Jaconetta **Nuclear Ecstasy** Nu Stuff	The Cuzins **When the Roses Bloom Again** Country Roots & Branches	Joe Riznar **Your Favorite Rebellion** Assorted Rocks		8
9	Chris Hagen **The Rhythm Method** Guess?						Jerry Szoka **Beat Of The Night**	9
10		**Relative Theories**	**Chuckles with Chuck**	**Global Taxi**	**Slave To The Rhythm**	Jim Szabo **Down By the Cuyahoga** Jazz Calendar at Midnight		10
11	Ken Nordine	Dennis Sichner **Naugahyde Reality** Jazz	Dor Koch **The Thang** Infectious	Rich Skellen **Ferocious Melbatoast**	Jen Sed **The Big Ick** Hideous	Jazz	Steve Hunder **Abstract Truths** Jazz	11
M	Randy Woodling **Two-Brained Stegosaurus Drive-in** Anti-Emetic For Classic Rock							M
1								1

PROGRAM DESCRIPTIONS CONTINUED

Country roots and branches from all areas: old timey, bluegrass, rockabilly, Tex-Mex, western swing, cajun, ragtime, blues, hawaiian, acid banjo and crabgrass.

10:00 pm
Slave To The Rhythm
Katarina Orsanic

11:00 pm
The Big Ik
Jen Sed
...it loomed up suddenly over the horizon, a mostrosity of Ik. Only the ugly and the dubiously beautiful heard hear.

FRIDAY

2:00 am
L.S. Drive
Chuck Nicklow
A killing floor strewn with husks of minds claimed in the name of creativity. Death and torment dominate. The lizard screams with delight as the wax drips into the icing.

5:00 am
1001 Screaming Bannanas
JAR
There's music...and then there's music that has something extra that sets it above the rest. The Good stuff. New Wave, Punk, Dance, Industrial, Postpunk, and the best of 70's & 80's Progressive Rock. Enough good music to make your bananas scream (and keep them screaming for more.)

7:00 am
N
Martin J. Drabik

9:00 am
Wake Up Or Die Right
Julia Coté
Industrial radiation and toxic guitar. Deep breathely !

11:30 am
Twist And Crawl
Frank Vento
An amorphous amalgamation of rock and pop, blues, funk and other variations and mutations of the same, with an empahasis on the latest releases. All in an attempt to answer the musical question "are we really Happy or only just pretending?"

2:00 pm
Scratch Your Brain
Melissa
AAIGHH! AAAAIIIIGGHHH! Scratch Your Brain returns broadcasting the best of thrash, mosh, hardcore, metal, punk, industrial, rap, and just plain noise. Local music, as well as interviews with bands will be a staple as well. This show thrives on requests- so call!

5:00 pm
I Don't Know
Larry Collins

7:30 pm
Your Favorite Rebellion
Joe Riznar
Imagine: total coolness without a goofy haircut. Many difficult styles of rock music covering over thirty years, emphasizing new, unusual, adventurous tunes. Seasonal theme shows and specials when applicable.

10:00 pm
Down By The Cuyahoga
Jim Szabo
"The rythm of jazz is against the normal psychological needs of man." "HOW TO DISTINGUISH DECADAENT SONGS" The Peoples Music Press, Beijing China.

SATURDAY

2:00 am
Dare Waves
Neal
What does night-time music mean to you? To Neil, it's a ghoulish mixture of modern, electronic, industrial, and avante-garde, with a dash of psychedelia and power pop, coagulating into a bubbling potion of strange sonic brew.

6:00 am
diversified, inc.
Wade
A kaleidescope of types and sounds of music, new and old, constantly searching for something interesting and different. Folk-based freeform ranging through blues, rock, jazz, country, R&B, international, avant-garde, etc.

11:00 am
Roll Away The Dew
Cousin Jimmie Wilson
Jimmie does a show featuring both contemporary and traditional folk music. He also mixes in some country and bluegrass music, and occasional reaches back to the early days of country music.

3:00 pm
Night of the Living Dread
Rich Lowe

5:00 pm
That's How I Escaped My Certain Fate
Scott Larsen
A rambling mix of freeform music featuring folk, blues, bluegrass, jazz, international, industrial, and the occasional household appliance. Some attention to cassette releases. "Let's drink to a world of gods and monsters." -Eugene Chadbourne

7:00 pm
Lost in Thought and Tobacco
Harold Henderson
Thrill Me.

9:00 pm
Beat Of The Night
Jerry Szoka

11:00 pm
Abstract Truths
Steve Hunder
"There is no such thing as jazz. The word jazz is a misnomer." - Max Roach

Public Affairs & Specialty Shows

SUNDAY

12 Noon
SUNDAY MATINEE
David Caban
Two hours of glitter, razzle-dazzle, tap dancing, and soundtracks. A different overture each week, plus an "intermission". It's the only way to go to the theater without leaving your home. Listen for specials!

11 pm
KEN NORDINE
Sit back, close your eyes and examine consciousness from a different perspective. Train-of-thought meanderings on everything from clocks and colors to silk acetate socks and electromagnetic waves. Don't be afraid. It's your old pal Ken.

MONDAY

11 am
PUBLIC AFFAIRS POTPOURRI
A variety show of information and entertainment. It could be a topical interview, it could be news from around the world, it could be anything! Listen!

7 pm
JUST CHILLIN'
Weekly call in talk show which discusses teenage health issues ranging from teenage suicide to sexually transmitted diseases.Tune in and get informed!

TUESDAY

11 am
CAMBRIDGE FORUM
An excellent sampling of America's great minds speaking out all addressing a variety of issues. Address comments and inquiries to: *Cambridge Forum, 3 Church St., Cambridge, MA 02138.*

7 pm
CONSIDER THE ALTERNATIVES
Quality reporting from a sure perspective. It's an alternative view of the domestic and international policies of the United States. Produced by the *SANE Education Fund, 808 Greene St., Philadelphia, PA, 19144.*

91.1

10 pm
CHUCKLES WITH CHUCK
Chuck Poulton
Standup comedy, novelty tunes, and other **funny** stuff that is guaranteed to give you a chuckle.

WEDNESDAY

11 am
VOICES OF OUR WORLD
Voices of Our World is a weekly presentation of the Mary Knoll Media Relations. This program features national news events and lively interviews.

7 pm
GAYWAVES
GayWaves features weekly news of the gay community, a regular calendar of local events, music, and discussion of gay and lesbian issues with people from both the Cleveland area and national gay scene.

10 pm
GLOBAL TAXI
Join a revolving band of WRUW programmers in an hour long exploration of international folk and cultural music. Each week will have a different focus and theme.

THURSDAY

11 am
THE BUMBLY POOL
A show for our young and young-at-heart listening audience. Lots of fun stuff to hear and do! Tune in and join the fun - there's lots to go around!

6 pm
THE GREG HOLTZ SHOW
Ethnic radio programming. Polkas, waltzes, obereks and community news.

7 pm
GEORGETOWN UNIVERSITY FORUM
Georgetown University Forum is a series produced in Washington, D.C. It offers the latest in mental development and provides insights to the aging process. Hear some of the leading newsmakers in the country today!

FRIDAY

11 am
BBC SCIENCE MAGAZINE
Interviews from the vanguard of the world of science. Learn about new discoveries and developments in current research and about the personalities and politics that make them happen.

7 pm
RADIOVISIONS
(See article elsewhere in this Guide for a complete description.)

SATURDAY

10 am
FINNEGAN'S WAKE
A full hour of Irish and Scottish folk music produced and hosted by John Zeitler.

2 pm
LIVE FROM CLEVELAND
Live music either direct from WRUW's studios or prerecorded elsewhere. All types of live music. Tune in and experience it live!

WRUW FOURTH ANNUAL LISTENER SURVEY

WIN A PACK OF RECORDS!

Yes, by filling out WRUW's Fourth Annual Listener Survey, you can be eligible to win a variety pack of 10 records!

This annual survey is your chance to voice your opinion on WRUW's diverse music and information programming. Tell us what we do well. Tell us our bad points. Tell us about you.

We know that you have important opinions on what you like and don't like and what should be better about WRUW and college radio in general. We want to hear those opinions and consider them for future programming ideas. We want some feedback on how we are doing.

So please, sit down and take about 15 minutes to completely fill out this survey.

If you fill out the entry form, we'll send you a button and bumper sticker and we'll enter you in the contest for the variety pack of records.

RETURN COMPLETED SURVEY TO WRUW BY DECEMBER 1, 1989.

BASIC INFORMATION

1. How old are you?
   a. ___ below 18 b. ___ 18 - 25
   c. ___ 26 - 35 d. ___ 36 - 49
   e. ___ 50 +

2. Are you:
   a. ___ Male b. ___ Female

3. What level of education have you achieved?
   a. ___ some/in high school
   b. ___ high school degree
   c. ___ some/in college
   d. ___ associates/bachelors
   e. ___ masters
   f. ___ doctorate

4. If you are presently a college student, where do you attend school? (otherwise continue to next question).
   a. ___ Case Western Reserve Univ.
   b. ___ Cleveland State Univ.
   c. ___ Cuyahoga Community
   d. ___ Oberlin
   e. ___ Univ. of Akron
   f. ___ John Carroll Univ.
   g. ___ Baldwin Wallace
   h. ___ other _____

5. What was your personal income during 1988?
   a. ___ $10,000 or less
   b. ___ $10,001 - $25,000
   c. ___ $25,001 - $40,000
   d. ___ $40,001 +

6. What is your current work status?
   a. ___ full-time student
   b. ___ part-time work
   c. ___ full-time work
   d. ___ retired

7. How many people live in your household (including yourself)?
   a. ___ just me b. ___ 2
   c. ___ 3 d. ___ 4+

8. What is your city of residence?
   _____

9. What is your street name?
   _____

10. How well can you hear the station there?
   a. ___ perfect reception
   b. ___ occasional static but still in stereo
   c. ___ good, but in mono
   d. ___ static filled mono
   e. ___ barely comes in at all

ABOUT WRUW AND MUSIC

11. How long have you been listening to WRUW?
   a. ___ I'm a new listener (1 month)
   b. ___ 1 - 6 months
   c. ___ 6 months - 1 year
   d. ___ 1 - 3 years
   e. ___ 3 - 5 years
   f. ___ over 5 years (#_____)

12. On average, how many hours per week do you listen to WRUW?
   a. ___ less than 3
   b. ___ between 3 - 8 hours
   c. ___ more than 8 hours

13. When you listen, how long do you listen *most of the time*? (only one please)
   a. ___ a half-hour or less
   b. ___ a half-hour to an hour depending on the program
   c. ___ I leave the radio on, and listen to several programs in a row.

14. Please indicate what type of WRUW listener you are:
   a. ___ **New**. Just started listening.
   b. ___ **Devout worshipper**. I listen only to WRUW and no other stations.
   c. ___ **Regular**. There's at least one show I listen to each week.
   d. ___ **Occasional**. Listen once in a while.
   e. ___ **Rare**. I only listen when I'm in the mood for something different.

15. Where do you listen to WRUW? (Check all that apply.)
   a. ___ at home b. ___ in car
   c. ___ at work d. ___ portable

16. How do you listen to WRUW *most* of the time? (please check only one.)
   a. ___ I usually use it as background music.
   b. ___ I usually give WRUW my full concentration when I listen.

17. What is your favorite show?
   _____

18. What other Cleveland non-commercial stations (88 to 92 FM) do you listen to in addition to WRUW?
   a. ___ WOBC 91.5 FM
   b. ___ WCPN 90.3 FM
   c. ___ WKSU 89.7 FM
   d. ___ WCSB 89.3 FM
   e. ___ WUJC 88.7 FM
   f. ___ WBWC 88.3 FM
   g. ___ WAUP 88.1 FM
   h. ___ other _____

19. What types of music do you like to listen to? Check all that apply.
   ___ blues
   ___ jazz
   ___ bluegrass
   ___ country
   ___ industrial/noise
   ___ oldies (R&B)
   ___ new wave rock
   ___ urban/funk
   ___ reggae
   ___ showtunes
   ___ comedy
   ___ experimental/avant garde
   ___ international
   ___ folk
   ___ heavy metal
   ___ progressive rock
   ___ polkas
   ___ electronic dance
   ___ punk rock
   ___ new age
   ___ classical
   ___ other _____
   ___ other _____

20. CROSS OUT music that you don't like on the above list.

21. Overall, on a scale of 1 to 10, how would you rate WRUW's music programming? (1=yuck! 10= very diverse and high quality.)
   _____

22. Out of all the music you've bought in the last year, how much of it did you find out about by listening to WRUW (or other college stations)?
   a. ___ none
   b. ___ 90% or more
   c. ___ 75 - 90%
   d. ___ 50 - 75%
   e. ___ 25 - 50%
   f. ___ less than 25%

23. Do you tape record music off the radio?
   a. ___ all the time
   b. ___ when I hear something I like
   c. ___ never

24. If you selected choice "a" or "b" in question 23, do you eventually buy *at least some* of the music you've recorded off the radio? (no maybe's)
   a. ___ yes b. ___ no

25. Do you own a CD player (or have continuous access to one)?
   a. ___ yes b. ___ no

26. How do you buy *most* of the music you listen to?
   a. ___ on LP
   b. ___ on CD
   c. ___ on 45 or 12-inch
   d. ___ on cassette
   e. ___ on DAT
   f. ___ other? _____

ABOUT INFORMATION AND PUBLIC AFFAIRS

27. What time do you generally listen to WRUW's Public Affairs programs?
   a. ___ I don't listen much.
   b. ___ 11 am
   c. ___ 7 pm
   d. ___ both times
   e. ___ I don't listen at all.

28. What is your favorite Public Affairs program (if you have one)?
   _____

29. Overall, on a scale of 1 to 10, how would you rate WRUW's current Public Affairs programming? (1=yuck! 10=informative and worthwhile). _____
   OR _____ I haven't listened enought to judge fairly.

STUDIO-A-RAMA

Every summer for the past nine years, WRUW has put on a free, 10-hour concert of live music called "Studio-A-Rama." We'd like to know:

30. Have you ever attended or listened to the simulcast of a WRUW Studio-A-Rama?
   a. ___ yes. (Year(s):_____
   b. ___ no

31. Did you "experience" Studio-A-Rama 1989, on July 22nd?
   a. ___ I didn't attend or listen.
   b. ___ I attended.
   c. ___ I listened to the simulcast.

32. What did you think about it?
   a. ___ I didn't attend or listen.
   b. ___ It was diverse and overall a good selection of unknown and well-known bands.
   c. ___ It wasn't diverse enough.
   d. ___ it needed bigger "name" local bands.
   e. ___ it needed bigger "name" national bands.
   g. ___ it needed more promotion
   h. ___ it really sucked. I hated it.
   i. ___ other _____

33. How did you find out about Studio-A-Rama 1989?
   a. ___ Didn't know about it until now.
   b. ___ Posters around Cleveland.
   c. ___ Flyer handed to me at a concert.
   d. ___ From a friend.
   e. ___ On-air promotions.
   f. ___ the Summer Program Guide.

Just a few more questions on the other side.....

MISCELLANEOUS

34. What commercial radio station (above 91.9 FM) do you dislike the most?

_____

35. Please indicate your feelings about this statement: "The programming on WRUW is an important part of my life. I would miss it if it were to go away."

a. ___ I strongly agree
b. ___ I mildly agree
c. ___ I'm neutral
d. ___ I mildly disagree
e. ___ I strongly disagree

36. Now please indicate your feelings on this statement: "WRUW is important to many people. It is an asset to the community."

a. ___ I strongly agree
b. ___ I mildly agree
c. ___ I'm neutral
d. ___ I mildly disagree
e. ___ I strongly disagree

37. Did you make a donation during WRUW's 1989 on-air fundraiser in February?

a. ___ yes b. ___ no

38. Have you ever made a donation during *any* WRUW on-air fundraiser?

a. ___ yes b. ___ no

39. Have you filled out one of these surveys in one of the past years?

a. ___ yes b. ___ no

THANK YOU!!!

OPTIONAL

Now, here's your chance to really tell us what's on your mind.

Use the "Comments" space to write and tell us anything else we may not have covered in the Survey.

Although it's optional, we've found that most people complete it anyway and that it's the most interesting and informative part to read after the statistics have been compiled.

Here are some *suggested* topics to write on, but don't let this limit you.

1. Why do you listen to WRUW and college radio in general?
2. What do you like best about us?
3. What really irritates you about the station?
4. What/Who are your favorite shows/programmers (continuation of Question #16.)
5. What musicians/performers have you been made aware of by listening to WRUW or other college radio?
6. What's your opinion on Digital Audio Tape (DAT) and copy-protection?

Feel free to go beyond this list of suggestions. We do read everything put there, whether it's "for" or "against" WRUW.

T H A N K Y O U ! !

COMMENTS SECTION

May we quote you?
_____ yes _____ no

Please fold this SURVEY so that it is the size of the WRUW-addressed rectangle below, with WRUW's address showing on the outside. TAPE or STAPLE the open end shut, affix a 25¢ stamp and drop it in the mailbox! Thank you for your time!

ENTRY FORM

Fill in this corner to receive a free WRUW button and bumper sticker and to be entered in the drawing for a variety pack of 10 records.

NAME _____

ADDRESS _____

_____

_____

_____

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Rama

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WRUW-FM 91.1

EXECUTIVE STAFF

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Asst. Program Director	**Steve Hunder**
Music Director	**Wade Tolleson**
Public Affairs Director	**David Caban**
Technical Director	**Chuck Poulton**
Traffic Director	**Harold Henderson**
Business Manager	**Frank Vento**
Underwriting Director	**Mason Miller**
Production Director	**Joe Riznar**
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Training Director	**Jim Baxter**
Assistant Training Director	**Jen Sedwick**
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Chief Engineer	**Phil Way**
Technical Staff	**Kevin Nosé**
	Jerry Szoka
	Eric Richardson
	Chas Honton

PROGRAM GUIDE EDITOR: RICH SKELLEN

•**Program Guide Staff:** Sue Jaconetta, David Caban, Steve Hunder, April Swieconek, Jen Sedwick, and Julia Coté. Thanks to Phil Heaven, Karl Hsu, and Barry Rice.

•WRUW-FM is the student radio station of Case Western Reserve University. WRUW is dedicated to innovative and diversified music, and programs of community interest. Please address inquiries to WRUW-FM, 11220 Bellflower Rd., Cleveland, OH 44106. Our phone number is (216) 368-2208.

•The WRUW Program Guide is a publication of the WRUW Promotions department. This edition is available in stores throughout the Cleveland area, or by mailing **TWO** 25 cent stamps -- **no envelopes please** -- to WRUW at the address above. Advertising and underwriting rates are available on request. Circulation: 10,000.

Printed by P.M. Graphics, Twinsburg, Ohio

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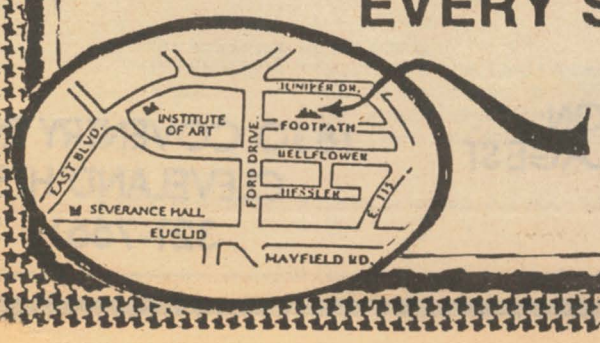

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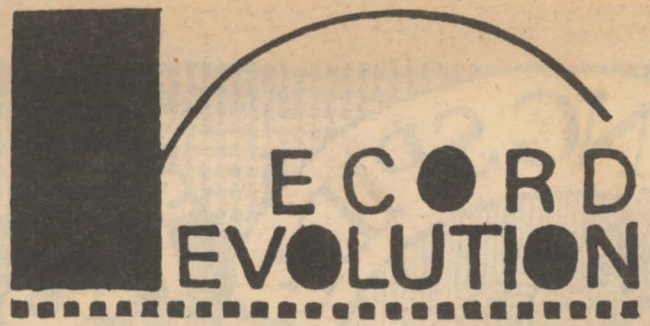
NO FOOLIN



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